

Cantate

Am ersten Sonntage nach Trinitatis

„O Gott der Herr nicht bei uns hält.“

N^o 178.

Dominica 8 post Trinitatis.
„Wo Gott der Herr nicht bei uns hält.“

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

Figured Bass for Continuo: \sharp 6 5 $\frac{6}{4}$ 3 6 7 \sharp 6 5 6 6 7 \flat 5 9 3 7 7 \sharp

Figured Bass for Continuo: 7 5 6 5 7 7 6 7 5 7 5 6 \sharp

The first system of the musical score consists of eight staves. The top four staves are for piano accompaniment, with the first two in treble clef and the last two in bass clef. The bottom four staves are for vocal parts, with the first two in treble clef and the last two in bass clef. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal parts have a more melodic line with some rests. Below the staves, there are fingering numbers: 4, 6, 7, 6, 7, 6, 7, 6, 7, 6b, 7b, 6.

The second system of the musical score consists of eight staves. The top four staves are for piano accompaniment, with the first two in treble clef and the last two in bass clef. The bottom four staves are for vocal parts, with the first two in treble clef and the last two in bass clef. The piano part continues with a complex rhythmic pattern. The vocal parts have a melodic line with lyrics. The lyrics are: "Wo Gott der Herr nicht", "Wo Gott der Herr nicht", "Wo Gott der Herr nicht bei", "Wo Gott der Herr nicht". Below the staves, there are fingering numbers: 6, 7, 6, 6, 5, 5, 6, 6, 6, 6, 6, 8, 7b.

bei uns hält,
 bei uns hält,
 bei uns hält,

6 5 6 5 8 7 6 4 7 5 7

7 (6) 4 6 6 6 6 6 6 6 6 6 4

wenn un - sre Fein - de
 wenn un - sre Fein - de to -
 wenn un - sre Fein - de to -
 wenn un - sre Fein - de to -

6 5 6 6 5 7 7 6 # 6 6 6 6 6 6 6 3
 5 5 4 3 # 2 5 4 3

to - ben,
 - ben, wenn un - sre Fein - de to - ben,
 - ben, wenn un - sre Fein - de to - ben,
 - ben, wenn un - sre Fein - de to - ben,

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 5 5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2 5



First system of musical notation. It consists of a grand staff with two treble staves and two bass staves. The first two staves contain a melody with various accidentals (sharps, naturals, flats). The next two staves contain a complex, fast-moving accompaniment. Below the grand staff, there are four empty staves. At the bottom of the system, there is a single bass staff with a sequence of notes and rests, with fingerings (6, 7, 6, 6, 6, 7b, 9, 3, 7, 2, 7, 6) written below it.



Second system of musical notation, continuing the piece. It follows the same layout as the first system, with a grand staff and four empty staves. The bottom bass staff contains a sequence of notes and rests with fingerings (7, 7, 6, 7, 7, 7, 6, 4, 3, #, #).

A musical score for the song "The Rose Tree". The score is written for a piano and voice. It consists of 11 staves. The first four staves are for the piano accompaniment, and the last seven staves are for the voice. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four measures. The first measure contains the piano introduction and the first line of the voice melody. The second measure contains the second line of the voice melody. The third measure contains the third line of the voice melody. The fourth measure contains the fourth line of the voice melody. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a continuous eighth-note pattern in the left hand. The voice melody is a simple, catchy tune. The score is written in a clear, legible style.

The image displays a page from a musical score for the song "Die Waise" (The Orphan) by Franz Schubert. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The music is in 3/4 time and G major. The lyrics are in German, and the score includes both the vocal melody and the piano accompaniment. The lyrics are: "und er un - srer Sach' nicht zu -". The piano accompaniment features a prominent bass line with a descending scale in the right hand and a more active bass line in the left hand. The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal melody.

fällt
fällt
fällt
fällt

6 7 7 7
4 5

7 (6) 4 6 6 4 6 6 6 6 4 6 5 6 6 5
2 2 2 2 2 2 3 4 5 5 4 3

im Him - mel hoch dort

im Him - mel hoch dort o - ben, dort o -

im Him - mel hoch dort o - ben, im Him - mel hoch dort

im Him - mel hoch, im Him - mel hoch dort o -

7 7 6 # 6 6 5 6 4 2 6 4 3

ben;

- ben, im Him - mel hoch dort o -

- ben, im Him - mel hoch dort o -

- ben, im Him - mel hoch dort o -

6 5 3 6 4 2 6 5 6 6 5 6 4 2 5 3 6 5



First system of a musical score. It features a grand staff with four staves (treble and bass clefs) and four additional staves below. The first three staves of the grand staff contain complex melodic and harmonic lines with many beamed notes. The fourth staff of the grand staff has a single note followed by rests. The four staves below the grand staff contain the lyrics "ben;" repeated three times, with the fourth staff having a single note followed by rests. The bottom staff of the system contains a series of numbers: 6, 4, 6, 4, 5, 6, 3, 7, 6, 5, 6, 4, 3, 6, 7, 6, 5.



Second system of a musical score, continuing the notation from the first system. It features a grand staff with four staves (treble and bass clefs) and four additional staves below. The first three staves of the grand staff contain complex melodic and harmonic lines with many beamed notes. The fourth staff of the grand staff has a single note followed by rests. The four staves below the grand staff contain the lyrics "ben;" repeated three times, with the fourth staff having a single note followed by rests. The bottom staff of the system contains a series of numbers: 5, 6, 6, 7, 9, 3, 7, 7, 7, 6, 5, 7, 7, 6.

The first system of the musical score consists of eight staves. The top four staves are for piano accompaniment, with the first two in treble clef and the last two in bass clef. The bottom four staves are for vocal parts, with the first two in treble clef and the last two in bass clef. The music is in G major and 4/4 time. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. The vocal parts enter in the second measure with a simple, rhythmic melody.

The second system of the musical score continues the piece. It features the same piano accompaniment and vocal parts as the first system. The German lyrics for the vocal parts are as follows:

wo er Is - ra - els
 wo er Is - ra - els Schutz nicht ist, wo er Is -
 wo er Is - ra - els Schutz, wo er Is -
 wo er Is - ra - els Schutz, wo er Is -

Schutz nicht ist,
 ra - - els Schutz nicht ist, wo er Is - - ra - - els Schutz nicht
 ra - - els Schutz nicht ist, wo er Is - - ra - - els Schutz nicht
 ra - - els Schutz nicht ist, wo er Is - - ra - - els Schutz nicht

6 4 7 6 6 6 6 5 4 3
 4 3 5 4 2

ist
 ist
 ist

5 6 7 6 7 6 7 6 7 6 7 6 7 5 6 6 5

und sel - ber bricht der
und sel - ber bricht der Fein - de List, und
und sel - ber bricht der Fein - de List, und sel -
und sel - ber bricht, und sel - ber bricht der Fein -

7 # 6 4 2 6 (7 4 2) # 6 4 2 9 7 6 6

Fein - de List:
sel - ber bricht der Fein - de List, und sel - ber bricht der Fein - de
ber bricht der Fein - de List, und sel - ber bricht der Fein - de
- de List, und sel - ber bricht der Fein - de

6 4 2 7 #

List:

List:

List:

6 4 7 5 6 4 9 7 6 4 7 3 6 4 2 8 6 9 7 6 4 7 3

so ist's mit uns ver- lo

so ist's mit uns ver- lo

so ist's mit uns ver- lo

so ist's mit uns ver- lo

6 5 6 5 6 4 6 4 6 4 6 4 6 5 9 7 6 4 7 3

ren. . . ren, so ist's mit uns ver - lo - ren. . . ren. . . ren. . . ren.

6 6 6 6 6 6 5 6 6 6 6 7 6
5 5 4 3 5 5 4 3

6 6 7 9 7 7 7 7 6 7 7 7 6
5 5 5 5 5 5 5 5 5 5 5 5 5



First system of musical notation, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and accidentals. Below the staves, there are numerical figures: 7 5, 7 5, 7 5, 6 4 3, and a sharp symbol (#).



Second system of musical notation, continuing the piece. It features a grand staff with five staves. Below the staves, there are numerical figures: 7 6 7 6, 7 6 7 6, 7 6 7 6, 7 6 7 6, and a sharp symbol (#).

RECITATIV.

Alto. **Presto.**

Was Men - schen Kraft und Witz an - fäht,

Continuo.

soll uns bil - lig nicht schre - cken; denn Gott der Höchste steht uns bei, und

Recit.

Presto.

macht uns von ih-ren Stricken frei. Er si - tzet an der höch - sten

Recit.

Stätt', er wird ihr'n Rath auf - de - cken. Die Gott im

Glauben fest um-fas-sen, will er niemals ver-säumen noch ver-las-sen; er stür-zet der Ver-kehrten Rath und

Presto.

hin-dert ih-re bö-se That. Wenn sie's auf's Klüg-ste grei - fen an, auf

Recit.

Presto.

Schlangen-List und fal-sche Rän-ke sin-nen, der Bos-heit Endzweck zu ge-win-nen; so

Recit.

geht doch Gott ein' an - dre Bahn: er führt die Sei-ni-gen mit starker

Figured bass notation for the first system: # 7 4 4 7 6 6 6 7 4 6 5 # 6 5 7 6 8 9 4 2

Presto.

Hand, durch's Kreuzes Meer, in das ge-lob-te Land, da wird er al - les Unglück wen-den. Es

Figured bass notation for the second system: 5 3 6 4 2 - 6 7 6 7b 5b 6 4 6 6 5 4

steht in sei-nen Hän-den.

Figured bass notation for the third system: 6 5 6 7 6 6 7 6 7 6 6 7 6 6 7 6 3 5 #

ARIE.

Violino I. II. all' unisono.

Basso.

Continuo.

Figured bass notation for the Arie section: 6 4 2 7 5 6 4 7 6 5

Figured bass notation for the Arie section: 6 4 2 6 3 6 6 (6) 5 3 6

(6) 5 4 5 6 6

6 5 2 2 4 2 7 6 4 4 5 3

piano
 Gleichwie die wil . den Mee . res - Wel .

piano

6 4 2 7 5 6 4 6

len, gleichwie die wil . den Mee . res - Wel .

4 2 6 6 6 4 2 5

5 6 4 2 6 6

len mit Un-ge-stüm ein Schiff zer-

schel - - - - - len, so ra - - - - - set

auch, so ra - - - - - set auch der Fein - - - - - de Wuth und raubt das be - ste

See - len - Gut, und raubt - - - - - das be - ste See - len - Gut, und raubt - - - - - das

be - - - - - ste See - len - Gut. *forte*

forte

B.W. XXXV.

tern, und Chri. sti Schifflein soll zer. schei -

forte tern;

sie wol. len Sa. tans Reich er -

piano

wei - tern, und Chri. sti Schiff. lein soll zer -

schei -

B. W. XXXV.

tern, und Chri-sti Schiff-lein soll zer-schei-tern.

forte

forte

B.W. XXXV.

CHORAL.

Oboe d'amore I.

Oboe d'amore II.

Tenore.

Continuo.

Sie

6 6 9 4 6 6 9 6 6 7
5 5 2 5 5 2 5

stel - len uns wie Ket - zern nach, nach

piano forte piano

piano forte piano

piano forte piano

6 6 6 6 7 6 4 6 6 6 9 6 6 6 6
5 5 5 5 5 2 5 5 5 4 5 2 5 5

un - serm Blut sie trach - ten;

forte forte

5 5 6 5 6 7 6 6 6 6 6 6 #
7 5 4 5 2 5 4 5 4 5

noch rüh - men sie sich

piano piano

forte piano

6 6 9 4 6 6 9 6 6 6 6 6 7
5 5 2 5 5 2 5 5 5 5 5 5

Chri - sten auch, die Gott al - lein gross

forte *piano* *forte* *piano* *piano*

6 4 6 6 6 9 6 6 6 6 6 7 5 6 5 6

2 5 5 4 5 2 5 5 4 5 3

ach - ten.

forte *forte* *forte*

7 6 6 6 6 6 6 5 7 6 5 5 7 6 5 7 6

5 4 5 4 5 4 5 2 4 3 2 (1) (2)

Ach Gott, der theu - re

piano *piano* *piano*

5 7 5 6 9 4 6 6 9 6 6 5 5 5 6

5 5 2 5 5 4 2 5 4 2 6

Na - me dein

forte *forte* *forte*

6 6 (6) 7 6 6 6 6 6 6 6 9 4 6 6

2 2 5 5 4 2 2 5 5 2 5 5

piano *forte* *piano* *forte*

muss ih - rer Schalk - heit De - ckel sein,

9 6 8 6 6 6 5 6 5 6 8 6 5

forte

5 7 6 6 5 7 6 6 5 7 6 6 5 7 6 6 5

piano *piano*

du wirst ein - mal auf - wa - chen.

7 6 8 (#) 5 6 6 6 6 6 7 (6) 6 6 6 6 6

forte *forte* *forte*

6 6 9 6 6 6 9 6 6 6

CHORAL und RECITATIV.

Soprano. Auf.sper . . ren sie den Ra . . chen weit,

Alto. Auf.sper . . ren sie den Ra . . chen weit,

Tenore. Auf.sper . . ren sie den Ra . . chen weit,

Basso. Auf.sper . . ren sie den Ra . . chen weit, nach Lö . wen-Art mit

Continuo. a tempo giusto Recit.

und wol . . len

und wol . . len

und wol . . len

und wol . . len

brül . len . dem Ge . tö . ne; sie flet . . schen ih-re Mör-der . zäh . ne und wol . . len

uns ver . schlin . . gen. Lob und Dank sei Gott al . . le . zeit:

uns ver . schlin . . gen. Lob und Dank sei Gott al . . le . zeit:

uns ver . schlin . . gen. Jedoch, Lob und Dank sei Gott al . . le . zeit: der Held aus

uns ver . schlin . . gen. Lob und Dank sei Gott al . . le . zeit:

es wird ihn'n nicht ge - lin - - - gen!

es wird ihn'n nicht ge - lin - - - gen! Sie wer. den

Ju - da schützt uns noch, es wird ihn'n nicht ge - lin - - - gen!

es wird ihn'n nicht ge - lin - - - gen!

6 6 6 6 6 5 6 6 5 6 5 6 6

wie die Spreu vergehn, wenn sei-ne Gläu - bi-gen wie grü-ne Bäu-me stehn. Er wird ihr'

Er wird ihr'

Er wird ihr'

Er wird ihr'

7 7 6 6 7 7 6 5

Strick' zer-rei - ssen gar und stür - zen ih - - re fal - sche Lahr.

Strick' zer-rei - ssen gar und stür - zen ih - - re fal - sche Lahr.

Strick' zer-rei - ssen gar und stür - zen ih - - re fal - sche Lahr.

Strick' zer-rei - ssen gar und stür - - zen ih - - re fal - - sche Lahr. Gott

7 5 6 6 6 6 7 5 6 6 7 6

wird die thöricht-en Prophe-ten mit Feu-er seines Zornes töd-ten, und ih-re Ke-tze-rei ver-

Sie wer-den's Gott nicht weh-ren.
 Sie wer-den's Gott nicht weh-ren.
 Sie wer-den's Gott nicht weh-ren.
 stö-ren. Sie wer-den's Gott nicht weh-ren.

ARIE.

Violino I.
 Violino II.
 Viola.
 Tenore.
 Continuo.

First system of the musical score. It features a treble staff with a piano accompaniment and a vocal line in the bass staff. The key signature has one sharp (F#). The tempo is marked 'piano'.

Second system of the musical score. It features a treble staff with a piano accompaniment and a vocal line in the bass staff. The key signature has one sharp (F#). The tempo is marked 'piano'.

Schweig', schweig', schweig' nur, schweig', schweig' nur, schweig',

Third system of the musical score. It features a treble staff with a piano accompaniment and a vocal line in the bass staff. The key signature has one sharp (F#). The tempo is marked 'piano'.

schweig', schweig', schweig', schweig' nur, tau - melnde Ver - nunft, schweig',

schweig'nur, schweig', schweig'nur, tau - meln - de Vernunft, tau - meln - de Vernunft, schweig'

schweig'nur, tau - melnde Vernunft!

forte

forte

forte

Sprich nicht: die

piano

piano

piano

Frommen sind ver-lor'n, ver-lor'n, ver-lor'n, das Kreuz, das Kreuz, das

Kreuz hat sie nur neu, nur neu ge-bor'n.

forte

Denn denen, die auf

piano

Jesum hof - fen, steht stets die Thür der Gna - den of - fen, stets die Thür der Gnaden of -

forte *piano*
forte *piano*
forte (piano)
 fen; *piano* und wenn sie Kreuz

und Trübsal drückt, und wenn sie Kreuz und Trübsal, Kreuz und Trübsal drückt, Kreuz und Trübsal drückt, so



wer - den sie mit Trost er - quickt,

50



wer - den sie mit Trost er - quickt.

adagio

forte

forte

forte

forte





First system of the musical score. It consists of five staves. The top four staves are for the piano accompaniment, and the bottom staff is for the vocal line. The key signature is one sharp (F#). The tempo/mood is marked *piano*. The vocal line begins with the lyrics "Schweig, schweig,".



Second system of the musical score. It consists of five staves. The piano accompaniment continues. The vocal line has the lyrics "schweig' nur, schweig', schweig' nur, schweig', schweig', schweig', schweig' nur, tau".



Third system of the musical score. It consists of five staves. The piano accompaniment continues. The vocal line has the lyrics "melnde Ver-nunft, schweig', schweig' nur, schweig', schweig' nur, tau meln-".



de Vernunft, tau - meln - de Vernunft, schweig', schweig' nur, tau - - -



- meln.de Ver - nunft!
(forte)



CHORAL.

Soprano.
Oboe I. II., Violino I.
col Soprano.

Alto.
Violino II. coll'Alto.

Tenore.
Viola col Tenore.

Basso.

Continuo.

1. { Die Feind' sind all' in dei- ner Hand, da- zu all' ihr' Ge- dan- ken;
ihr' An- schläg' sind dir, Herr, be- kannt, hilf nur, dass wir nicht wan- ken.

2. { Den Him- mel und auch die Er- den hast du, Herr Gott, ge- grün- det;
dein Licht lass uns hel- le wer- den, das Herz uns werd' ent- zün- det

1. Vernunft wi- der den Glauben ficht, auf's Künft'ge will sie trau- en nicht, da du wirst sel- ber trö- sten.

2. in rech- ter Lieb' des Glaubens dein, bis an das End' be- stän- dig sein, die Welt lass im- mer mur- ren.